Dear Members,

The Santa Barbara Museum of Art continues to buzz with excitement this summer with the vibrant exhibition—You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection—on view through August 20 and featuring a wide variety of prints of the 1940s through 1970s from the Museum’s holdings. Don’t miss this stunning presentation and the various related events, including the closely-themed Atelier on July 28, taking the notions of travel and escape to a whole new and entertaining level.

Other sights to see in the galleries include a new installation in Ludington Court entitled Rodin and His Legacy. The centerpiece of this presentation is Rodin’s iconic The Walking Man, which is flanked by six other exquisite bronzes that illustrate the profound impact that the master had on modern sculpture. In addition, mounted in the works-on-paper section of Ridley-Tree Gallery is Sleep of Reason, an intriguing exhibition of photographs that focuses on a powerful work by the contemporary Nigerian-British artist Yinka Shonibare, MBE.

We eagerly await the opening of the exhibition Valeska Soares: Any Moment Now on September 17, marking SBMA’s participation in the monumental Getty initiative Pacific Standard Time: LA/LA. The project involves a collaboration of more than 70 cultural institutions across Southern California, and features a series of thematically linked exhibitions and programs that highlight different aspects of Latin American and Latino art in Los Angeles from the ancient world to the present day. The presentation at SBMA is one of four exhibitions in the Santa Barbara area, and represents the Brazilian artist Valeska Soares’ first solo museum exhibition in the Western United States. See this issue for more information on the show and the fall newsletter and website for more details on related programming.

There is much to look forward to at the Museum! We would like to thank our enthusiastic and generous Members and donors for their continued support of SBMA’s myriad activities.

Sincerely,

Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO
Valeska Soares: Any Moment Now

September 17 – December 31, 2017
Davidson, Preston Morton, Colefax, Von Romborg, Emmons, Thayer, and Ludington Court Galleries

SBMA’s leading exhibition of the 2017-2018 season is also part of the highly anticipated Getty initiative, Pacific Standard Time: LA/LA, an ambitious and far-reaching exploration of Latin American and Latin art in dialogue with the greater Los Angeles region. Valeska Soares: Any Moment Now is an important survey exhibition and the first solo museum exhibition in the Western United States for the Brazilian-born, New York-based artist. Bringing together more than 40 mixed-media objects and installations created from the past 30 years, the project substantiates Soares’ distinctive role in the international legacy of installation art, while also introducing to a new audience the social, political, and personal aspects of her minimal, conceptual, multisensorial bodies of work.

Valeska Soares’ objects and installations poetically activate notions of space, time, and experience. As her friend and fellow artist Vik Muniz wrote, “...through a seemingly inexhaustible range of techniques, themes and strategies, [her] work oscillates between materiality and memory, desire and decay, sensation and intoxication.” Incorporating materials as disparate and unexpected as mirrored surfaces, light fixtures, decaying flowers, and vessels of perfume and alcohol that slowly evaporate throughout the time-span of an exhibition, her works incorporate the phenomenological effects of reflection, illumination, entropy, and scent. Engaging many of these effects is one of her most iconic works, Fainting Couch (2002), a minimal, geometric, reflective cube with perforated holes that emit the scent of Stargazer lilies concealed within. Any rest that may be promised by such an object may be thwarted by the possibility of becoming overcome by its scent. This work sets the stage for the tension between polarities that exists in much of her work, such as hard/soft, craving/over-indulgence; intoxication vs. repulsion.

Time is a reference throughout Soares’ work, existing as both a subject and a concept, ranging from the literary and historic to the osmotic and futuristic, and suggesting the mysterious presence of a narrative. Emphasized directly by the title of a book cover within the installation after which the exhibition is titled, Any Moment Now... (2014), it is ever-present and often cyclical, circling back on itself. This work, composed of 365 vintage dust jackets mounted on canvas, subjectively maps a year (365 days) through titles that become elegiac references to time. Titles such as Long Day’s Journey Into Night, The Morning After, and Now or Never, allude to ever-shifting moments while also triggering indulgence; intoxication vs. repulsion.

Living and working in Brooklyn, much of Soares’ practice necessitates traveling and exposure to the sites for which she produces works. For the exhibition at SBMA, Soares has carefully conceived of an exhibition that thoughtfully encompasses and juxtaposes works produced since the early 1990s to the present. When the exhibition travels to the Phoenix Art Museum (spring 2018), it will adapt to the spaces once again.
Pacific Standard Time: LA/LA is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles taking place from September 2017 through January 2018. Led by the Getty, Pacific Standard Time: LA/LA is a collaboration of arts institutions across Southern California that, through a series of thematically linked exhibitions and programs, highlights different aspects of Latin American and Latino art from the ancient world to the present day. With topics such as luxury arts in the pre-Columbian Americas, 20th-century Afro-Brazilian art, alternative spaces in Mexico City, and boundary-crossing practices of Latino artists, exhibitions range from monographic studies of individual artists to broad surveys that cut across numerous countries. Initiated through $16 million in grants from the Getty Foundation, Pacific Standard Time: LA/LA involves more than 70 cultural institutions from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. For further information, visit www.pacificstandardtime.org.

**Pacific Standard Time: LA/LA**

**Latin American Art in LA**

**About Pacific Standard Time: LA/LA**

Pacific Standard Time: LA/LA brings a unique opportunity specifically to Santa Barbara, encouraging cross-cultural dialogue and critical investigation of Latin American art in a local context.

**Exhibitions include:**

**Valeska Soares: Any Moment Now**

at the Santa Barbara Museum of Art

September 17 – December 31, 2017

**Guatemala from 33,000 km: Contemporary Art, 1960 – Present**

at the Museum of Contemporay Art Santa Barbara, Westmont Ridley-Tree Museum of Art, and the Community Arts Workshop

September 17 – December 17, 2017

**The Schoolhouse and the Bus: Mobility, Pedagogy, and Engagement, Two Projects by Pablo Helguera**

and the Community Arts Workshop

September 17 – December 17, 2017

**Sacred Art in the Age of Contact: Chumash and Engagement, Two Projects by Pablo Helguera**

and the Community Arts Workshop

September 17 – December 17, 2017

**The Walking Man, ca. 1880.**

Bronze. SBMA, Museum purchase with funds provided by Lord and Lady Ridley-Tree.

**An Athlete Wrestling a Python, 1877.**

Bronze. SBMA, Museum purchase with funds provided by General Art Acquisition Fund.

**The Thinker, 1929.**

Bronze. SBMA, Museum purchase with funds provided by Lord and Lady Ridley-Tree.

**Valeska Soares: Any Moment Now**

Featuring seven sculptures drawn from the permanent collection, Rodin and His Legacy illustrates the tremendous impact of the father of modern sculpture, Auguste Rodin (French, 1840–1917). The most influential sculptor of the 19th century, Rodin had an epiphany upon encountering the art of Michelangelo during a visit to Italy in 1876 at the relatively mature age of 36. As he later reminisced to his star pupil Antoine Bourdelle (French, 1861–1929), “It was Michelangelo who liberated me from academism.” In the late work, Michelangelo displayed an unprecedented willingness to distort the human anatomy for expressive ends—a motivation Rodin would receive and further with his own abandonment of the typical polish of the classical tradition in favor of a deliberately raw surface that retained the trace of his own hands. The physicality of his artistic process was thus indebted registered in the bronzes, which were often cast from plaster models based on ideas first modeled in clay or wax.

Emulating the Renaissance master’s twisting figures as well as the explosive force of his nonfinito (unfinished) sculptures, Rodin developed a unique approach to the representation of emotional states as registered through the expressive human body. He frequently distill the emotional essence of subjects derived from textual sources—whether Greek mythology, the Bible, or, most famously, Dante’s Inferno, from which his celebrated The Gates of Hell derived and perhaps his most recognizable statue The Thinker originated. Such ambitious commissions spurn off variations of nude bodies in entirely original and sometimes shocking poses. In the center of this installation stands Rodin’s sculpture The Walking Man (ca. 1880), a striking bronze piece produced from casts of a torso and legs belonging to studies for his sculpture Saint John the Baptist Piscina. The artist’s choice to concentrate our attention on the physicality of the striding figure, devoid of head and arms, communicates an explosive vitality—a memorable symbol of our embodied humanity.

Rodin’s dedication to the human form and the use of conventional materials such as bronze, marble, plaster, and clay reflect his deep respect for the classical tradition. However, his deliberate disregard of polished execution, affinity for the fragmented figure, and desire to retain the marks of his artistic touch became the hallmarks of his style. With the exception of Antoine Barye (French, 1796–1875), who was one of Rodin’s early teachers, and Frederic Leighton (British, 1830–1896), whose work typifies a lingering Victorian attachment to classical finish, the sculptors included in this installation are among the many artists indebted to the master’s artistic innovations. Enthusiasm for Rodin peaked around the turn of the century, and even those close followers, such as Rodin’s studio assistant Bourdelle, struggled to escape his long shadow. As artists turned to abstraction in the interwar period, the figurative sculptures of Rodin finally appeared old-fashioned.

Some early 20th-century artists, such as Gerag Kolbe (German, 1887–1947), known for his monumental, idealized nudes, remained committed to the figure. Like Rodin, Kolbe depicted the human form removed from the detailed realism and smooth finish typical of the classical tradition. His sculpture Young Girl (ca. 1926), on display in this installation, depicts the body of an adolescent girl with a charred, ash-like surface, effectively fusing the ideas of youth and old age, life and death. In the period following World War II, a reengagement with the work of Rodin was led by artists such as Henry Moore, Alberto Giacometti, and the female sculptor featured in this installation, Germaine Richier (French, 1902–1959). Richier trained with two of Rodin’s students: his studio assistant Louis-Jacques Guigues and Bourdelle. The pitted bronze surface of her sculpture La Feuille (1948), complete with incised leaves and bark-like skin, appears to be in a state of decay, while her painfully attenuated limbs bear a weightless fragility.

Rodin’s modernity was not limited to the aesthetics of fragmentation and expressive unfinish. His mode of production, which relied on studio assistants, and the replication made possible by multiple foundries, effectively elevated the authenticity of the artistic concept from its execution, or, in other words, the artist’s literal hand—an aspect of Rodin’s artistic practice that is still evident in contemporary art today.
Sleep of Reason

Ongoing
Ridley-Tree Gallery

British artist Yinka Shonibare’s grand photograph *The Sleep of Reason Produces Monsters (Asia)* (2008) provided the inspiration for this installation of photographs that conjure up scenes of unease and the uncanny, which—despite our best efforts to rationally dispel them—can seem to surround us every day.

Raising probing, often disquieting questions about the intertwined cultures of Africa and Europe in the post-colonial era, Shonibare based his sumptuous yet compellingly unnerving work on the famous 1797 etching of the same name by Spanish artist Francisco Goya (1746–1828). Many interpretations of Goya’s haunting image have been put forward. One suggests that when the alert mind goes slack and lets down its guard, corrosive forces of ignorance, mistrust and fear can arise, creating situations in which our sense of mental and moral order can easily be dislodged—or collapse.

Not perhaps as directly allegorical, the other photographs in this gallery by a range of American and European artists present scenarios that similarly make our sense of certainty vulnerable. Everyday things, people, and places become vague or slightly strange via each artist harnessing photography’s unique, split-second power to shift what we think of as normal reality into incongruous, absurd, and even ominous realms.

Less than dreams but more than mere records, these photographs (all in the Santa Barbara Museum of Art’s collection) exist in a middle space between the actual and the imagined. This effect is made all the more striking by the fact that such mesmerizing images were drawn not from fantasy but the quite apparently real world around us, one perpetually in flux and challenging in its infinite potential to perplex and disarm the eye and mind.


Continuing Exhibitions

**You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection**

Through August 20, 2017
Davidson, Preston Morton, and Colefax Galleries

**Christian Marclay: Telephones**

Ongoing
Von Romberg Gallery

**Highlights of the Permanent Collection**

Ongoing
Ridley-Tree Gallery

Currently on view in the Ridley-Tree Gallery as part of Highlights of the Permanent Collection and featured in the center spread, is a rare and well-preserved banner that depicts the 40 poses of Buddha and symbolically represents the principal events in Buddha’s life after enlightenment. Banners like this are used for didactic purposes and were often hung in temples, possibly behind the principal icon, or used during special religious festivals.
Photography and New Media

Swiss-born, New York-based Olaf Breuning fused ideas about photography, painting, and sculpture in this engagingly elusive work of art. To make this photograph (back cover), Breuning constructed a rigid white grid of unknown substance and applied red, yellow, blue, and green paint to it, first with apparently conventional brushes and second (judging by the work’s title) by projecting paint from his mouth. He then photographed this large construction and hung it framed on a wall like a traditional painting. The result is a hybrid-looking object—are we looking at a painting, drawing, low-relief sculpture, or, as is indeed the case, a photograph?

In similarly subversive fashion, Grid Spit blends ideas about artistic purity, exemplified for instance by the reduced High Modern palette and composition of Piet Mondrian’s Broadway Boogie Woogie, with everyday life’s more primal behaviors. Assuming the scale of an aggressively made abstract painting rather than a discreet gelatin silver photograph, Grid Spit also connects to painting’s history of unusual processes such as Jackson Pollock’s famous “drip” technique that Breuning has almost mischievously reinterpreted here.

Breuning’s career-long interest in finding a latent cosmic absurdity in such lofty concepts as high art is fully on view in Grid Spit, as the work suggests perhaps that one cannot create something beautiful without also making a little mess. It also underscores photography’s fascinating ability to leap over the boundaries of its traditional definitions. In this way, Grid Spit adds to the Santa Barbara Museum of Art’s collection of conceptually derived photographs with a knowingly very yet fully commanding statement.

Olaf Breuning was born in 1970 in Schaffhausen, Switzerland, where he studied photography. Extensively exhibited internationally, his multi-faceted art was the subject of a 2016 retrospective organized by the NRW-Forum in Düsseldorf, Germany. Breuning has also had one-person exhibitions at the Palais de Tokyo, Paris; Chisenhale Gallery, London; Kunsthalle Freiburg, Germany; Kunsthall Stavanger, Norway; and the Paul Klee Museum, Bern. Breuning’s work was included in the 2008 Whitney Biennial, and in group exhibitions at The Museum of Modern Art, New York; Centre Pompidou, Paris; Haus der Kunst, Munich; Kunsthalle Zürich; Walker Art Center, Minneapolis; J eu de Paume, Paris; Whitechapel Gallery, London; and the Mori Art Museum, Tokyo. Breuning’s work is also inevitably hostile to the “new” ideas introduced to his students by the likes of Roger Fry and Clive Bell, who promoted the radical alternatives of Cubism, Fauvism, and Expressionism, which they introduced in an important exhibition at the Grafton Galleries in 1910. Even though much of the art, by the likes of Picasso, Matisse, Cézanne, Manet, Gauguin, and van Gogh, was already decades old, it was entirely new to aspiring younger British artists, such as the so-called “Coster Gang,” which included Mark Gertler, Christopher Nevinson, Stanley Spencer, and Adrian Allinson.

As a practicing artist, Tonks is less well known, though he painted and exhibited work throughout his lifetime. One of his best known techniques was known as “tonking,” which entailed using paper or cloth impressed to the canvas to blot up any unwanted mistakes to allow for correction. This painting, which he chose to exhibit at least once in 1914, is typical of the kind of figurative genre scene that appealed to his sensibility. A family huddles around a fortune teller, as she coaxes a lime green budgerigar into predicting their futures. In 19th-century England, street markets often featured such fortune tellers, as they appealed to his sensibility. A family huddles around a fortune teller, as she coaxes a lime green budgerigar into predicting their futures. In 19th-century England, street markets often featured such fortune tellers, as A family huddles around a fortune teller, as a means of revealing one’s fortune. The provenance of the painting is distinguished; indeed the canvas was constructed on a rigid white grid of unknown substance and applied red, yellow, blue, and green paint from his mouth. He then photographed this large construction and hung it framed on a wall like a traditional painting. The result is a hybrid-looking object—are we looking at a painting, drawing, low-relief sculpture, or, as is indeed the case, a photograph?

Breuning’s career-long interest in finding a latent cosmic absurdity in such lofty concepts as high art is fully on view in Grid Spit, as the work suggests perhaps that one cannot create something beautiful without also making a little mess. It also underscores photography’s fascinating ability to leap over the boundaries of its traditional definitions. In this way, Grid Spit adds to the Santa Barbara Museum of Art’s collection of conceptually derived photographs with a knowingly very yet fully commanding statement.

Olaf Breuning was born in 1970 in Schaffhausen, Switzerland, where he studied photography. Extensively exhibited internationally, his multi-faceted art was the subject of a 2016 retrospective organized by the NRW-Forum in Düsseldorf, Germany. Breuning has also had one-person exhibitions at the Palais de Tokyo, Paris; Chisenhale Gallery, London; Kunsthalle Freiburg, Germany; Kunsthall Stavanger, Norway; and the Paul Klee Museum, Bern. Breuning’s work was included in the 2008 Whitney Biennial, and in group exhibitions at The Museum of Modern Art, New York; Centre Pompidou, Paris; Haus der Kunst, Munich; Kunsthalle Zürich; Walker Art Center, Minneapolis; J eu de Paume, Paris; Whitechapel Gallery, London; and the Mori Art Museum, Tokyo. Breuning’s work is in the collections of the Whitney Museum of American Art, New York; Dallas Museum of Art; Kunsthalle Zürich; Louisiana Museum, Copenhagen; and Sammlung Goetz, Munich, among many others.

The funds to acquire Olaf Breuning’s Grid Spit are a generous gift to the Santa Barbara Museum of Art from the Bundy Taub Foundation, Los Angeles.

Documenting Los Angeles at a time of population growth, cultural ferment, and rapid industrial development, Bevan Davies offers an incisively captivating view of the city’s iconic, late Modernist residential architecture. Counting Bruce Davidson and Diane Arbus among his early influences, Davies began his career photographing eccentric strangers in uncanny surroundings. However, it was within the concrete-laden streets of New York City and the urban sprawl of Los Angeles that he discovered his preferred subject matter: the built environment.

Davies’ photographs in this vein demonstrate how our manmade surroundings can appear both artificial and authentic, tasky and elegant, and eccentric and charming. His mastery of the large-format view camera allows the angular, geometric buildings of the Southern California landscape to transcend their identity as family homes and apartment complexes. Bathed in the soft glow of early morning light, the photographs exude an airy cleanliness that makes them nearly startling to behold. Every detail in these otherwise unremarkable scenes is intricately rendered, from the jagged shadows of palm branches to the quirky retro ornaments that adorn each façade. Framed in harmonious symmetry, these everyday buildings acquire the aura of pristine sculptural objects.

This portfolio’s creation in 1976 places it within the era of the New Topographics movement, which embraced straight photography devoid of artistic frills, and sought to convey intense visual detail about specific places, whether natural, manmade, or some combination of the two. In this way, these photographs significantly add to the Santa Barbara Museum of Art’s New Topographics holdings by Joe Deal, Lewis Baltz, and Frank Gohlke. Davies’ work is represented in the collections of the J. Paul Getty Museum, Los Angeles; the Metropolitan Museum of Art, New York; the Art Institute of Chicago; the Museum of Fine Arts, Houston; and the Center for Creative Photography, Tucson, among many others. Solo exhibitions include those at the George Eastman House, Rochester, New York and the Palais des Beaux Arts, Brussels, with group exhibitions at the MFA Houston and the Museum of Contemporary Art, San Diego.

education program highlight

**SBMA Docent Program**

The Santa Barbara Museum of Art Docent Council is essential in ensuring that SBMA meets its mission of integrating art into the lives of people. At the heart of the Museum’s education programming, the approximately 70 active Docents are the face of SBMA, providing free gallery talks to both students and adults and reaching over 14,000 people each year.

With an able elected president, supportive board, and close working relationship with Museum Docent Program Manager Rachael Krieps and the Education Department, SBMA’s Docent Program rivals internationally known museums in professionalism, knowledge, and passion. The training course for provisional Docents is a rigorous nine-month program and offers a general survey of Art History and an in-depth exploration of the Museum’s permanent collection, and builds skills in public speaking, research, and touring techniques, including Visual Thinking Strategies (VTS) and Thinking Routines designed to complement SBUSD State Standards and to foster critical thinking skills. After completing this initial training, Docents continue to meet regularly on first and third Wednesdays to benefit from lectures by curators and noted visiting scholars relating to the permanent collection or special exhibitions and organized by the Education Department. Docents also take advantage of other Museum sponsored lectures, programs, and discussions, and enjoy many off-site activities, such as visiting other museums and travelling with like-minded art enthusiasts. Docent Wendi Hunter, the provisional chair for next year’s Docents in training said, “This is a tight group of intelligent, interesting people. I always feel like the time I spend among them, a time well spent. We support and learn from each other while walking life together. You could not ask for or find another more wonderful group of dedicated individuals who you would enjoy getting to know.”

Recently, the Docents created Ten Talks (a deliberate play on the popular TED Talks) to act as informal, focused conversations in the galleries on the Museum’s Free Thursday Evenings. In addition, and in response to the renovation and the resulting changing gallery space and needs, Docents developed the Community Speakers Program which reaches an even wider audience in the community. Recognized for their excellence outside of the Santa Barbara community and for the second time, SBMA Docents were invited to present at the National Docent Symposium. This year, Paul Guido and Kathryn Padgett will be back by popular demand to offer insight into the Museum’s highly-lauded Docent evaluation program.

Offering insightful background knowledge to visitors and enriching their visual experience is at the heart of what the Docents do each day in the galleries, community, and school classrooms. “We help the community understand one of our great treasures. It’s a service to help visitors appreciate this wonderful collection. We help them see how art fits into history, the present, and even the future,” said former Docent President Irene Stone.

All Docents tour school children for four years, providing VTS-facilitated discussions and PowerPoint presentations in the schools and guided tours within the Museum. After that time, Docents are welcome to research and develop their own tours focusing on areas of the permanent collection or special exhibitions. Museum Docents don’t work from pre-written scripts, so their individual passions are allowed to shine through.

There are many wonderful benefits of being a volunteer Docent, but perhaps the greatest of all is the sense of community felt among the group. Christine Holland, former Docent President and an active member of the Museum Collectors Council and D.A.S. says, “I’ve enjoyed my work as a Docent at SBMA and only regret not having joined sooner. Being a Docent gives me the opportunity to contribute to the community and our Museum by helping adult and student visitors to connect with the art. Also, the personal rewards are numerous; I am constantly learning about new topics, and interacting with interesting and enthusiastic art lovers.”

The community appreciates the Docents as well. In 2013, they were named Local Heroes by the Santa Barbara Independent. Charles Donelan had this to say, “There’s something wonderfully democratic about visiting a great public art museum, where anyone may enter and share not only in the private aesthetic experience of appreciating the art but also in the social one of describing and discussing it with others. At the Santa Barbara Museum of Art, a highly trained and rigorously evaluated team of volunteer docents takes this social experience to the next level by going tours and listening intently to the voices of those they guide through the Museum’s galleries. It’s a passion that grows with the person who feels it and links those who share it into an unusually close-knit extended family of friends. Even in a town known for its commitment to community service, the docents of the SBMA stand out.”

Since 1968, this group of passionate, dedicated volunteers has served as the voice and heart of the Museum, reaching out to families, schools, community groups, adults, and seniors. The over 18,000 hours they give annually represent tours, research, and training and are the equivalent of almost 8 full time employees. The Museum’s education programs could not reach the 40,000 people it does each year without their invaluable contribution.
Thursdays, 5 – 8 pm
Free Thursday Evenings
SBMA is open and free to the public every Thursday evening 5 – 8 pm and includes access to all galleries and brief docent talks in select exhibitions. The Museum Store and Family Resource Center are also open during these hours. For information, visit www.sbma.net.

Art Talks @ SBMA
Watch for the return of Art Talks: Special Topics, featuring in-depth lectures by renowned art historians, conservators, and curators, starting this September on Thursdays at 10 am. Program details forthcoming at www.sbma.net/arttalks.

Thursday, July 20; August 17; September 14, 5:30 – 6:30 pm
Sketching in the Galleries
All skill levels are invited to experience the tradition of sketching from original works of art in the galleries. Museum Teaching Artists provide general guidance and all materials. Each program is open to 10 participants.

July 20: Notions of Home in You Are Going On A Trip
August 17: Wildlife in You Are Going On A Trip
September 14: Shapes & Patterns in Highlights of the Permanent Collection

Free
To reserve a spot, contact Kelly Almeida at 884.6457 or kalmeida@sbma.net.

Sunday, July 23, 2:30 pm
Parallel Stories: Janet Fitch and Pico Iyer
From Revolution to Inspiration: What Sets a Writer Alight
Best-selling novelist Janet Fitch, author of White Oleander, Paint It Black, and her upcoming epic of the Russian Revolution, The Revolution of Marina M., joins local, global essayist and novelist Pico Iyer (The Art of Stillness) for a discussion on what inspires us, why art is more urgent than ever in our confused and polarized times, and which are the works that can bring us light and delight, while broadening our horizons. Q&A and book signing to follow.

Parallel Stories is a literary and performing arts series that pairs art and artists with award-winning authors and performers of regional, national, and international acclaim. This series functions as a multidisciplinary lens through which to view the Museum’s collection and special exhibitions.

Mary Craig Auditorium
Free SBMA Members/$10 Non-Members/$6 Senior Non-Members
Reserve or purchase tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.

Friday, July 28, 5:30 – 8:30 pm
Atelier: Day Tripping & Night Croquet
Atelier offers guests an evening of intimate, intriguing, occasionally irreverent interactions with art and artists in the Museum’s galleries. Inspired by the exhibition You Are Going On A Trip, this event takes the notion of travel and escape (mental or physical) and invites guests to “Get Out of Town” for a surreal summer vacation. Like all good experiences on the road this one has motion, music, snacks, a little day dreaming and a great companion: art. Includes hors d’oeuvres, wines, and signature cocktails.

$25 SBMA Members/$30 Non-Members
Purchase tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.

Exhibition Related Programming:
You Are Going On A Trip
Thursday, July 6, 5:30 – 7 pm
Josh Kun
The Aural Border: Listening Across the California-Mexico Line
In the engaging multimedia talk, MacArthur Fellow and University of Southern California Professor Josh Kun takes us on a musical and sonic tour of the California-Mexico borderlands. From the tourist boom of the 1920s to the rock and roll boom of the 1960s, from Herb Alpert and Woody Guthrie to contemporary electronic music and narco-ballads, and from border sound art to border radio, Kun complements the exhibition You Are Going On A Trip with a listening expedition that follows inter-California frequencies from Tijuana to Los Angeles and back again. After the lecture, travel upstairs to the galleries to see the exhibition and talk further over tequila, inspired by the Tijuana Brass. Cash bar
Free
Reserve tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.

Exhibition Related Programming:
Valeska Soares: Any Moment Now
Thursdays, September 14 – December 7, 6 – 9 pm
Fall Adult Ceramics Class
(no class November 23)
This 12-week series of adult ceramic classes is inspired by the exhibition Valeska Soares: Any Moment Now. This program introduces participants to both sculptural and functional techniques of ceramics through hand building, throwing on the wheel, surface decoration, and glazing techniques. Suitable for beginners, the classes include both small group instruction and individual attention. Course includes all materials, fringes, and a docent-led tour of the Museum. No fewer than 10 participants required for this class to run.

SBMA’s Rider-Tree Education Center at McCormick House, 1600 Santa Barbara Street
$400 SBMA Members/$485 Non-Members
To enroll, visit register.sbma.net.

Sunday, September 17, 1 – 2:30 pm
Push Pull Taffy Performance
The performance Push Pull, stemming from Valeska Soares’ explorations with sugar, features sun-warmed masses of salt water taffy hanging from metal hooks. Performers stretch and pull the candy while inviting visitors to consume chunks of these slowly stretching sculptures, resulting in a sensual and conceptual exchange. Push Pull parodies the line between art object and spectator, highlighting ideas of excess, overconsumption as well as the consumer’s pursuit of delectable pleasures.
Free

Sunday, September 17, 2:30 – 4 pm
Panel Discussion with Valeska Soares, and Curators Julie Joyce and Vanessa Davidson
Panel discussion with SBMA co-curator Julie Joyce and the Phoenix Art Museum co-curator Vanessa Davidson, providing insight into Soares’ aesthetic interests and process over the last 20 years of her career.

Mary Craig Auditorium
Free
Reserve tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.
for kids & families

**Advanced Studio Class for High School Students**

Multiple Messages: Limited Edition Printmaking

Because of printmaking’s capacity for creating multiples of an original image, the humble print is highly effective in spreading messages when reproduced and disseminated. Whether used for making a bold personal statement or influencing and initiating social action, the art form historically has been one of the most diverse, immediate, and prolific forms of visual communication.

Inspired by You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection, teens aged 13–16 experiment with various printmaking techniques such as relief, intaglio, and monoprint, including the use of a small printing press. Classes take place in the Museum where access to the exhibition allow for a daily sketching session in the galleries.

$300 SBMA Members/$350 Non-Members

To enroll, visit [register.sbma.net](http://register.sbma.net).

**Fall After-School Class**

(no class on November 21)

Inspired by the multi-sensorial work of Brazilian artist Valeska Soares, explore a range of themes and artistic techniques through the use of the senses. Students experiment with light, sound, scent, and touch to create unique sculptural installations, then adapt this collaborative group expression into individual personal mementos, incorporating text, memories, images, found objects, and a variety of art materials.

Wednesdays, September 13 – December 13, 3:30 – 5:30 pm

Fall After-School Ceramics Class

(no class on November 22)

Learn the basic techniques of sculptural and functional ceramics including hand building and wheel throwing in a fun and relaxed environment. Students create simple clay forms and experiment with surface decoration and glazing techniques, inspired by the exhibition Valeska Soares: Any Moment Now.

SBMA’s Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street

$300 SBMA Members/$350 Non-Members

To register, visit [www.sbma.net/kidsfamilies](http://www.sbma.net/kidsfamilies) or contact Rachael Krieps at 884.6441 or rkrieps@sbma.net.

**Family 1st Thursdays**

Bring the whole family and enjoy 1st Thursday together in SBMA’s Family Resource Center located across from the Museum Cafe on the Lower Level. Museum Teaching Artists assist families in creating special exhibition-based art projects. Afterwards, enjoy the galleries until 8 pm.

Free

**Studio Sundays on the Front Steps**

Visitors of all ages are welcome to participate in this hands-on workshop with SBMA Teaching Artists on the Museum’s front steps. Each month explore a different medium, including clay, metal, ink, wood, photography, and paper, and gain inspiration from works of art in the Museum’s permanent collection or special exhibitions.

Free
Member Events and Activities

Wednesdays, July 12, 6 – 8 pm
New Member Reception
This special reception welcomes those new Members that have joined the Museum between January and June 2017. This is a wonderful opportunity to meet fellow art lovers and learn more about SBMA’s collection. Invitations will be sent. Welcome to SBMA!

Sunday, August 27, 4 – 5:30 pm
Reception at the Director’s Residence
Benefactors Circle and Director’s Patrons will receive an invitation to a reception held at the Director’s residence. For information about Benefactors Circle and Director’s Patron membership, contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.

Sunday, September 17, 9:30 – 11 am
Members Opening Reception
Members will receive an invitation to celebrate the opening of Valeska Soares: Any Moment Now. Benefactors Circle, Director’s Patrons, and The Museum Contemporaries (TMC) will be invited to a special preview.

Do you love being an SBMA Member?
Tell us about it! We are currently looking for Member stories to feature in an upcoming newsletter or on our website. Tell us why you joined, the events or programs you enjoy as a Member, or why you love SBMA! Please email membership@sbma.net to tell your story today.

First Republic Bank guests included (from left to right): Stephen Faller, Rick Gordon, Haley Heryford, Lisa Flaster, Hugh Beecher, Chris Coleman, Jason Moumtzoglou, and Jaysen Longtin.

Partnership with First Republic Bank
The Santa Barbara Museum of Art was delighted to partner with First Republic Bank on the VIP reception for the exhibition You Are Going On An Trip: Modern and Contemporary Print from the Permanent Collection, organized by guest curator Michael Duncan. Members of the SBMA Support Group The Museum Contemporaries (TMC) joined other upper-level Members of the Museum and representatives from First Republic Bank for an exclusive preview of this highly anticipated exhibition.

First Republic Bank is committed to developing deeper partnerships with nonprofits across affordable housing, the arts, education, and economic development. In supporting communities like Santa Barbara, they hope to encourage more dialogue around giving, to spark fresh ideas about how our financial resources and can change people’s lives for the better, and to be more aware of what nonprofits really need.

The Museum thanks Chris Coleman, Senior Vice President and Head of Business Banking, Jason Moumtzoglou, Preferred Banking Office Manager, and Emily Wu, Managing Director in Business Banking for spearheading this new partnership!

Annual Fund
Become an Art Advocate!
SBMA’s mission to integrate art into the lives of people could not happen without its supporters. Become an Art Advocate by signing up to give a automatic, monthly gift to the Museum. Fill out and return the enclosed envelope or call 884.6490. Thank you for your support!

Thank you to our generous donors!
Your gifts support Museum operations, Education programs, and the online collection, eMuseum. The list below recognizes those who have made gifts to the Annual Fund between January 1 and May 31, 2017.

- Ronald Ables
- Voula Adrich and Lili Byal
- Suzanne and Frederick Allen
- Julia Allen
- Joan Almond
- Jane and Kenneth Anderson
- Jan and Ralph Baxter
- Jane Bently and Matthew Feore
- Roslyn and Irwin Bendet
- Gina and Ken Benesh
- Terri and Donald Bennett
- Eric Berthot
- Darrell W. Bifano
- Jill and John Bishop
- Susan E. Bowe
- Susan Bowey
- Ann and John Brinker
- Brittingham Family Foundation
- Joyce and Roland Bryan
- Nadine Burdick
- Linda Carter
- Robin and Dan Cerf
- Wynelle Chaze
- Chris and David Chemoff
- Claire Chyfo
- Barbara A. Dank
- Marilyn Clayton
- Marcia and John Mike Cohen
- Connie Connally and Hal Michel
- Ann C. Costaris and Carolyn Diacos
- Patrick Corrigan
- Kitty Giez and Steve Daniels
- Joan Davidson and John Schnitker
- Kathryn and Michael Dean
- Anne and Jeffrey Donahue
- Margaret and Jerrold Eberhardt
- Adrienne A. Edmonston
- Barbara Enloe and Douglas Hassell
- Lois Ethburn
- Vasanti and Joel Fhian
- Lee and Paul Flynn
- Elizabeth and Greg Fowler
- George Frakes
- Amelia Frank and Eric Holmberg
- Martha and John Gibbert
- Garden Club of Santa Barbara
- Mary Garson
- Katherine and Richard Godfrey
- Elaine and Mike Gray
- Ursula Paroda Gredtler
- Robert K. Gronensyde
- Linda Grossman and Richard Bass
- Paul Gusto and Steve Blain
- Oxana Danina Hakan and Michael J. Hakan
- Toni Hasselton
- Renee and Richard Hawley
- Diane and Ray Hester
- Christy Hicks
- Shane Hook
- Maurice and Preston Holt/H
- Diane and Donald Jackson
- Joan and Palmer Jackson
- Susan and Palmer Jackson, Jr.
- Eleanor H. Jacobs
- Karen M. Jonoff
- Diane Johnson
- Rita and Mark Jones
- Joan and Bruce Jordan
- Karen Y. Kawaguchi
- Connie and Richard Keneally
- Frances E. Kent
- Louise and Stephen Kimp
- Margaret Kylander
- Catherine Lefler
- Christina and Hubert Leneque
- Sally M. Lewis
- Jere and Fima Lifshitz
- Jacqueline Little and Henry Turmon
- Sheila Lodge and Amy Mattison
- Sandra Lynne
- Loy Lytle
- Peter and Leslie MacDougal
- Deanna and William Major
- Judd and Katherine Malik
- Oscar Marx and Kathleen Luke-Marx
- Maria and Steve Mazziotta
- Elizabeth Matthews
- Antisette and Terry McQueen
- Mrs. Raymond King Myerson
- Joanne Pearson
- Catherine and David Peri
- Sue Perona
- Patricia and Carl Perry
- Julis Plisset
- Lore and Michael Porter
- Laura and Steven Powell
- Susan Rankinot and Robert Fick
- Christine Fredericks and Edward Ransford
- Eileen and Charles Reed
- Mary Jo Reilly
- Jane and Rob Riefel
- Diane Ross
- Elizabeth Ross
- Barbara and Garland Rubin
- Diane and Douglas Scalapino
- Ms. Maryn Schall
- Erika Smith
- Robert A. Sorich
- Barbara Ann Federman and John Spivey
- Ruth Stark
- Sandy Stiles
- Pamela and Russ Strobel
- Cassandra Thommen
- Polly Turpin
- Deanne and Thomas Voltich
- Dianne and Robert G. Voehnerts
- Patricia and Edward R. Wallace
- Ellen Wedekind
- Sue Weiss
- Elizabeth and Martin Whitney
- Maja and Fred Wolf
- Linda and Diag Wood
- Grace and Edward Yoon
- Madeline Young
- Angela and Walter Zungri

Spotlight on PhotoFutures
Led by Curator of Photography and New Media Charlie Wyle, PhotoFutures is the Santa Barbara Museum of Art’s dynamic curatorial support group for the exciting and always evolving art of photography and new media. Celebrating its 20th anniversary this year, PhotoFutures has helped SBMA’s nationally renowned collection of photography, while enjoying a lively schedule of events, including rare access to extraordinary private collections, respected experts and scholars in the field, established and emerging artists, special previews of exhibitions and private happenings at SBMA, and an engaging range of other educational and social activities.

Membership in PhotoFutures is available in two categories: Silver Member ($2,000 annually) and Platinum Member ($5,000 annually). If you are interested in receiving more information about PhotoFutures or would like to join, contact Michelle West, Curatorial Support Group Coordinator, at 884.6425 or mwest@sbma.net.
McCormick Gallery Upgrade

Rebuilding the Museum

Q: How can you add much needed gallery space when you can’t change the footprint of the Museum?
A: One way is to cut a gallery vertically in half, creating a new space of almost equal size on top of the old one.

One of the most exciting improvements resulting from the current renovation project will be a large, new gallery dedicated to Contemporary Art on the Museum’s second floor, directly above the former McCormick Gallery—the principal site for temporary exhibitions (i.e. Picasso and Braque (2011), The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China (2012), Delacroix and the Matter of Finish (2013), etc.).

Constructed in 1942, McCormick Gallery was added onto the original Post Office (the building on State Street that houses the entry foyer and Ludington Court) without an independent fourth wall. When it became necessary for the Museum to replace its aging, leaking roof and obsolete HVAC system, the brick walls and missing fourth wall of McCormick Gallery would not meet existing building codes required to support a new roof. As a result, a new 12-inch thick concrete wall was built, separated by a 4-inch gap from the Post Office building, and 8-inch concrete walls were added inside the brick on the three other sides.

With necessity came invention, in the form of a new floor that has now been laid at a height of 16 feet above the floor below. Eleven steel I-beams were laid across the gallery’s width; steel pan-deck was placed over the beams; and a 3–5-inch deep concrete floor was poured onto the deck and smoothed out in late April.

Nothing was lost in the process. According to Assistant Director and Chief Curator Eik Kahng, the “new” first-floor McCormick Gallery “…will still feel plenty spacious and grand: a very functional exhibition space for the major shows we will continue to stage in the future.”

Above it will be SBMA’s first space devoted to its growing Modern and Contemporary Art collection. As Curator of Contemporary Art Julie Joyce has noted, “So many contemporary artists are working on a large scale, and this new gallery will not only give their work a home but will also give it sufficient room to breathe and be displayed to advantage.”

The upper gallery (a “naming opportunity” is still available!) will be more than 55 feet long, almost 25 feet wide, and have a height of 13 feet 6 inches. Skylights will admit natural light with a shading system to protect the art and be supplemented by LED track lights, as will be used throughout the renovated building. The new freight elevator to be installed on the outer edge of SBMA off Anapamu St. will open directly onto both the upper and lower McCormick Galleries; so that traveling artwork can be unloaded directly into the spaces with a minimum of duties and handling.

Board Chair John Bishop, who has been monitoring the construction process almost daily, summed up the reaction of many observers, “It’s one thing to look at the drawings and architect’s renderings, but it’s so much more exciting to see the steel and concrete in place and see new spaces for our art take shape.”

Improving Art Handling

While SBMA is reinforcing its walls and anchoring its building against earthquakes, it is upgrading its art-handling capabilities to modern museum standards. The two large door openings on the Anapamu Street façade (left) are part of the new Art Receiving Facility. The opening on the right will allow a truck to back into the Museum where it can unload artwork out of the weather. The opening on the left will lead to a freight elevator that can ferry artwork directly to the upper level or main level of the McCormick Gallery or down to the receiving/packing area in the basement. Another large opening has been cut in the east wall of McCormick Gallery to allow large works to be moved easily and safely in and out of Davidson Gallery.
Thank You to SBMA Education Donors

The Santa Barbara Museum of Art gratefully acknowledges the partnership of all education donors. Through their generous gifts to the Museum’s diverse programs—from school tours and after-school offerings, to art camps and adult education—SBMA’s Education Department thrives and its programs positively impact tens of thousands in the Santa Barbara community. Thank you for helping the Museum achieve its educational mission to engage, educate, and inspire through programs that foster creativity, critical thinking, and observational skills through interaction with original works of art.

Schlosser Family Trust
Connie Frank and Evan C. Thompson
William A. Siegel Family Program for STEM

New Members
Brett Andrade and Chris Sweeney
Oz and Alex Arcanum
Elaine Ahnassadeh
Crystal and Kumar Atterbury
Robert Bailey
Wendy and Jason Baker
Jeanie and Anthony Barbieri-Low
Linda Bedell
Caroline Bennett and Ron Bessoms
Erin and Tony Blakely
Debra Blumberg and Stephen White
Vanessa Bolden
Beverly and Peter Borneman
Alison Brainard
Penny Brandt
Ellie Campbell and Richard Campbell
Roger Capps
Tiffany Chao
Susan and James Chapman
Wenjing Chen
Xiaoyan Gao and Hai Chen
Kris and David Christiansen
Natalie B. Clark
Morgan Clandenien
Cristal Clifton
Catherine Czorniakowski and Steve Conner
Diana Conrad
Donna L. Crookleigh and Nancy Osborne
Jim Hua and Jason Corley
Cali and Richard Corley
Danielle and Joe Coyte
Kathleen and Douglas Crawford-Brown
Janet Crozer
Kathleen and Scott Cunningham
Barbara and Marcus De Leon
Gina M. De Pinto
Kate Dennis and Lily Julca
Jeanne and David Dentzel
Nancy Doll
Erie and Marcelo Duarte
Winnie and William Dunbar
Diana DuPont
Linda Broderick and John Elliott
Kathleen Ely and John Incerti
Katherine and Brian Emery
Jami and James Fakelt
Patricia Fenner
Myrna Fleshman
Elizabeth and Bryan Foscue-Boyd
Alan Gallegos and Genice Gallegos
Maia Gallo and Eric Stockmann
Sara Boyd and Marc Garcia-Martinez
Steve Gaulin
Maureen McRae Goldberg
d and Gary Goldberg
Lin and Billy Goodrick
Lisa and Seaward Grant
Patty Haddad and Tom Gray
Janelle and Daniel Green
Jennifer and Josh Gustafson
Jason Hamton
Nicole Hernandez
Patricia Hiebger
Julie and Tobias Hodder
Lydia and Tommy Hoppis
Jocelyn and Kristan Howell
Melanie Jacobson and James Pearson
Lucile and Richard Janssen
Page Jasinski
Crystal and Greg Jensen
Jason Jewell and Marine Haugen
Shannon Johansen and Michael McFarlane
Blake Johnson and Adrian Siter
Ann and Jeff Johnson
Janet Kalus
Jocelyn and Chris Kuzminski
David Latallie
Anna M. Lafferty
Aaron Lewis
Lorraine and Philip Lisieneck
Hugo A. Locaige
Kristin and Brice London
Tracy Losson and Cary Losson
Pengluo Li and Jing Wan
Nancy and Jim Lynn
John Magriples
Mary and Mel Marks
Martinez
Cecilia and Michael McClintock
Lindsey McKinnon and Steve Finkle
Teresa E. and Jay C. Meares
Julie and Dan Michelson
Robert Trailey
Brad Miller
Hana Miller and Nicole Anter
Kristina J. and Stephen M. Mitchell
Luis H. Moore
John Moyer and Jesse Desantis
Shirley Murphy
Myoung and Matthew Nancarrow
Sarah Nguyen
Ruth Orthwein
Jeri Patchett
Tricia Pennerini
Hensley and James Peterson
Leah Peetall
Alan Piltz
Laura and Larry Ragan
Landon Ray and Lena Requist
Catherine Rein
Traci and Greg Reitz
Alex Rogers
Kayla Risen and Andrew Young
Fred Rosenfelt
Rosa Ruiz
Mercy Barton Russell
Kathleen and Donald Scott
Jill and Scott Seltzer
Dorothy Seward
Ben Shlaim and Whitney Fink
Elizabeth and Michael Sheehy
Lucretia Shire
Charlie Riglel and Don Cook
Kristine and Michael J. Simpson
Jennifer Smith and Kyle Svenningsen
Sandra Szkarski
Paula Spellman
Kimberly Stanny and Jennifer Slayt
Claire and Matthew Stotts
Noelle Strohl and Kevin Christy
Robert J. Tarsia
Sharon Tate and Richard Klene
Evan Turpin
Gloria Urban
Mr. and Mrs. Terry Valeski
Cathy Vengel and Marina Vengel
Katherine and Michael Vining
Freda and Henry Vacara
Nathan Vonk and Erin Smith
Linda Ann voice
Wendy Voss
Emiko Siddle and Casey Walsh
Beckton Walsh
Nathaniel Warren
Jamie Green and Spencer Weiner
Juliana Roosevelt and Henry Weinstein
Court Westcott and Karen Westcott
Cindy and James Wheeler
Candace White
John Whitson
Nan Withington and Jane Sun
Whitney and Sameer Yadav
Susan Zapalac and Mark Richmond

Upgrading Members
Laura and Kenneth Adler
Carolyn Perselli Amory
Robin and Dan Cert
Nancy and Roe and William Burke
Janice Cooper and Diane Karto
Anna and John DeVore
Marylin East
Gail Eichkamp and Rich Urtilek
Andrea and Ron Gallo
Martha Cornea and Gil Garcia
Martha Gray
Sara Grossini and Curtis Ronci
Kimberly and Michael Hayes
Susan Matsmuto and Melanie Kennedy
Mavis and John Mayne
Kathryn McCormick
Christine McLaughlin
Patricia Mitchell
Elizabeth and Michael Noling
Susan Maynor and Mark Kenneth
Mr. and Mrs. Terry Valeski
Gloria Urban
Evan Turpin

Thank You, New and Upgrading Members

The Santa Barbara Museum of Art welcomes all new and upgrading Members. Your generous support allows SBMA to further its mission of encouraging all people to develop and increase their understanding and appreciation of art. For information about giving the gift of membership or upgrading your membership, contact Alison Dernbach, Membership Coordinator, at 884.6490 or membership@sbma.net.

The list below is of new and upgrading memberships from March 1, 2017 to May 31, 2017. Thank you!
New Members Reception

On February 22, the Museum welcomed its newest Members with docent-led tours of current exhibitions, including David Wiesner & The Art of Wordless Storytelling, and highlights of the Permanent Collection, followed by a reception in Ludington Court.

You Are Going On A Trip VIP Reception

On February 28, the Museum hosted the final two luncheons and lectures in the You Are Going On A Trip series featuring Nigel McGilchrist on Europe North and South: Art from the Low Countries to the Mediterranean on March 6 and Paul Hayes Tucker on Making Art as a Sepoy in the Punjab: Reflections on Monet’s Late Works on May 19. Proceeds benefit the Museum’s exhibitions, education, acquisitions, and special projects. For more information about the Women’s Board, visit sbmawb.org or contact Karen Kawaguchi at 884-6428 or kkawaguchi@sbma.net.

Legacy Society

Legacy Society members were honored at a luncheon held on May 8. Attendees enjoyed an elegant lunch in the Museum’s galleries, followed by a private tour of David Wiesner & The Art of Wordless Storytelling by Eik Kahng, Assistant Director and Chief Curator. The Legacy Society is a group of generous individuals who support the Santa Barbara Museum of Art through bequests, trusts, or other planned gifts. If you have already designated, or are considering designating a gift from your estate to SBMA, please let us know by contacting Karen Kawaguchi at 884-6428 or kkawaguchi@sbma.net, or request information using the enclosed envelope.

Museum Collectors Council

On April 28, the Museum Collectors Council visited the Atkins Gallery and printmaking studios at Santa Barbara City College. Members learned about a variety of printmaking techniques, watched demonstrations by professional artists, and viewed the student exhibition on view.

PhotoFutures

PhotoFutures visited digital media artist and Professor of Interactive Media at UCSB George Legrady and experienced the latest intersections between photography, new media, and state-of-the-art technology.

Art à la carte

The Women’s Board hosted the final two luncheons and lectures in the Art à la carte series featuring Nigel McGilchrist on Europe North and South: Art from the Low Countries to the Mediterranean on March 6 and Paul Hayes Tucker on Making Art as a Sepoy in the Punjab: Reflections on Monet’s Late Works on May 19. Proceeds benefit the Museum’s exhibitions, education, acquisitions, and special projects. For more information about the Women’s Board, visit sbmawb.org or contact Karen Kawaguchi at 884-6428 or kkawaguchi@sbma.net.

2017–18 Women's Executive Committee

The Women’s Board elected new President Fran Morrow and Executive Committee for the 2017–18 fiscal year. In addition, Helene Segal is acknowledged for serving as President of the Women’s Board for the past two years.

You Are Going On A Trip VIP Reception

Members of The Museum Contemporaries (TMC) support group, Benefactors Circle, Director’s Patrons, and special guests were invited to a VIP reception and walk-through for the exhibition You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection. The exhibition is made possible through a contribution by Janane Tawil in memory of Shokly Tawil. The reception was sponsored by First Republic Bank.

Art à la carte

The Women’s Board hosted the final two luncheons and lectures in the Art à la carte series featuring Nigel McGilchrist on Europe North and South: Art from the Low Countries to the Mediterranean on March 6 and Paul Hayes Tucker on Making Art as a Sepoy in the Punjab: Reflections on Monet’s Late Works on May 19. Proceeds benefit the Museum’s exhibitions, education, acquisitions, and special projects. For more information about the Women’s Board, visit sbmawb.org or contact Karen Kawaguchi at 884-6428 or kkawaguchi@sbma.net.
SBMA offers an array of cultural travel opportunities with a special focus on art, architecture, and gardens.

- Ireland with 2 nights aboard Belmond’s new Grand Hibernian Train September 9 – 20, 2017 waitlist only
- The Oregon Shakespeare Festival September 11 – 15, 2017 waitlist only
- Art in the Berkshires and the Hudson River Valley October 5 – 11, 2017
- Malta to Rome Cruise, featuring Sicily and the Amalfi Coast October 7 – 15, 2017 waitlist only
- Prague to the Swiss Alps: Danube, Main & Rhine Rivers aboard Royal Crown October 12 – 26, 2017
- Pearls of Southeast Asia from Hong Kong to Saigon aboard M.S. L’Austral October 18 – 28, 2017
- Crystal Bridges and Marfa November 2 – 8, 2017 waitlist only
- Colonial Mexico November 30 – December 9, 2017 waitlist only

NOTE: This schedule is subject to change. Visit www.sbma.net/travel for the most up-to-date information and full brochures on many of these tours.

Travel is a benefit of Museum membership. Members at the Collectors’ Patron level ($500) and above receive advance notice about SBMA-customized tours.

For more information, please contact 805.884.6436, travel@sbma.net, or visit www.sbma.net/travel.

Spotlight on: Los Angeles

“SBMA scored again with an excellently planned excursion to the Broad and the Walt Disney Concert Hall. We breezed ahead of the lines waiting to get into the Broad. For the matinee performance, our seats behind the orchestra, facing Gustavo Dudamel and overlooking the players, who were fabulous. Many thanks to SBMA for such a splendid day.” — Jinny Webber

“We enjoyed a marvelous day of culture in Los Angeles without the driving. We were well fed with delightful snacks from early morning until late afternoon. We look forward to future excursions.” — Linda Phillips

“A delightful day out! I felt so taken care of by the cheerful, helpful staff and driver. Such a treat to enjoy the bounty of our regional art museums in comfort.” — Anne Luther

“A chance to see treasures through the eyes of insiders, have fun with interesting people and learn something new, a gift, thanks.” — Brian and Joanne Rapp

Spotlight on: India

“If you want a trip that is a dream come true, this is for you. The only thing you had to do was enjoy. Everything was planned in detail for a most amazing experience.” — Linda Jayne

“My very best trip, ever! It was the most wonderful travel experience of my life, and I do not expect that to change…. no matter how many other trips follow.” — Gwen Baker

“The Art Museum really knows how to orchestrate an almost flawless Indian experience—the trip was beyond our expectations!” — Gary Simpson and Jill Nida

NOTE: This schedule is subject to change. Visit www.sbma.net/travel for the most up-to-date information and full brochures on many of these tours.

Travel is a benefit of Museum membership. Members at the Collectors’ Patron level ($500) and above receive advance notice about SBMA-customized tours.

For more information, please contact 805.884.6436, travel@sbma.net, or visit www.sbma.net/travel.
Museum Cafe

Summer-Inspired Ingredients
Artfully Prepared

Visit the Museum Cafe to sample its Permanent Collection & Seasonal Menu Specials

- Croissant citrus bread pudding with brown sugar whipped cream
- Double espresso brownie
- Shrimp Quesadilla with organic green salad

To order by phone, call 884.6487.

Museum Cafe Hours
Tuesday – Sunday, 11 am – 3 pm

Shopping at the Museum Store

Museum Store Hours • Saturday – Monday 11 am – 5 pm • Tuesday – Friday 10 am – 6 pm • Thursday Evenings 5 – 8 pm

Summer Sale
Enjoy up to 50% off favorite Museum Store items during this giant end-of-summer sale!

Saturday and Sunday, August 12 and 13

Trunk Show with Wild Jewels

Wild Jewels is a New Zealand-based company specializing in a unique collection of paua shell (New Zealand abalone), mother of pearl, sterling silver, semi-precious stones, and freshwater pearl jewelry. Wild Jewels is also a philanthropic company supporting the Michael Cronhelm Foundation Trust. This U.S. and New Zealand registered foundation builds educational projects in Northern Kenya for the Daasanach Tribe. To date they have built a library and four classrooms for their El Bokoch Primary School.

Saturday and Sunday, August 5 and 6, 1 – 4 pm

Museum Cafe
SANTA BARBARA MUSEUM OF ART
1130 State Street, Santa Barbara, CA 93101

MUSEUM HOURS
Tuesday – Sunday
11 am to 5 pm
Free Thursday Evenings 5 to 8 pm
Closed Mondays
805.963.4364

ADMISSION
• $10 adults, $6 seniors, students with ID, and children ages 6 – 17
• SBMA Members and children under 6 free
• Santa Barbara County students (K – college) free
• Santa Barbara County teachers (K – 12) free
• Active U.S. military and families free

OFFICE HOURS
Monday – Friday
9 am to 5 pm

MUSEUM STORE
Saturday – Monday
11 am to 5 pm
Tuesday – Friday
10 am to 6 pm
Thursday Evenings
5 to 8 pm

MUSEUM CAFE
Tuesday – Sunday
11 am to 3 pm


Olaf Breuning, Grid Spit (detail), 2009. C-Print, ed. 1/3. SBMA, Museum Purchase with funds provided by the Buddy Taub Foundation. Image courtesy of Michael Benevento Gallery and Olaf Breuning.